

The  
Handel & Haydn  
Society

Christopher Hogwood  
Artistic Director

172nd Season


H&H

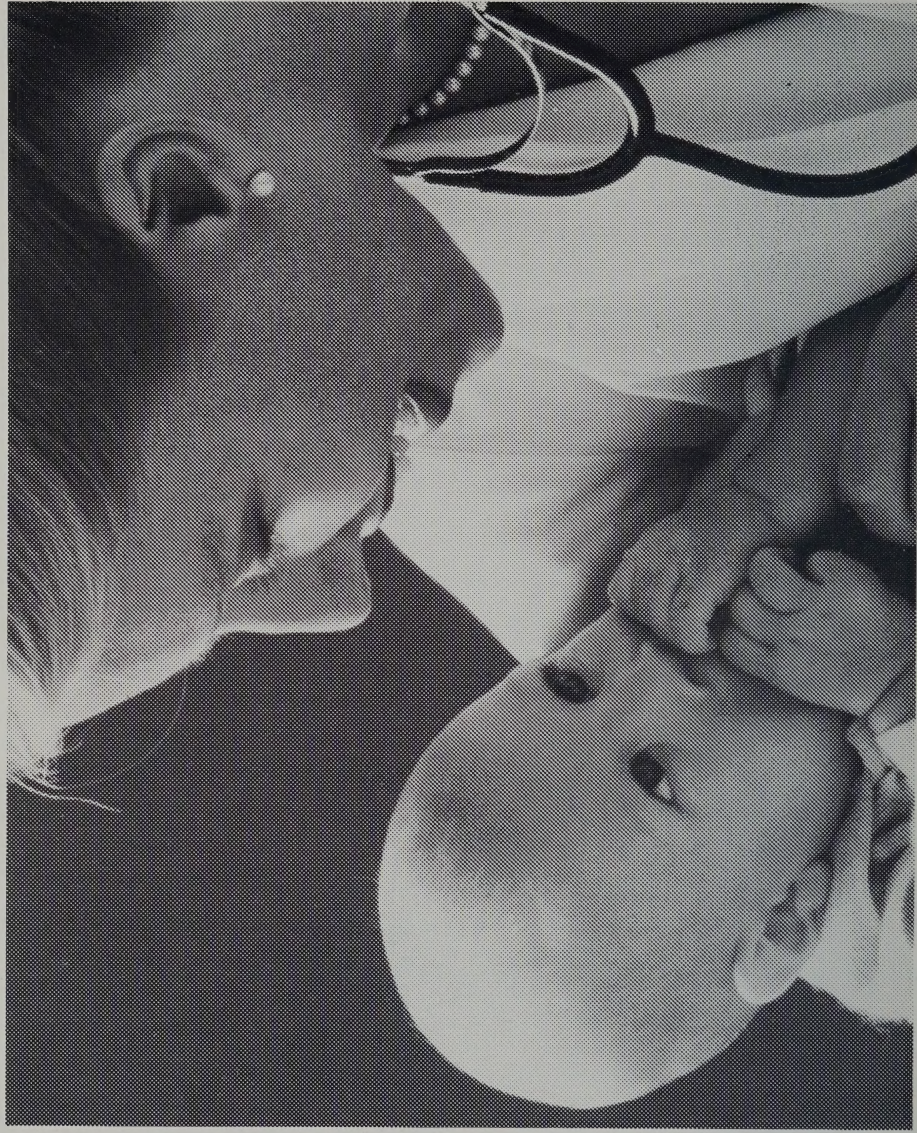
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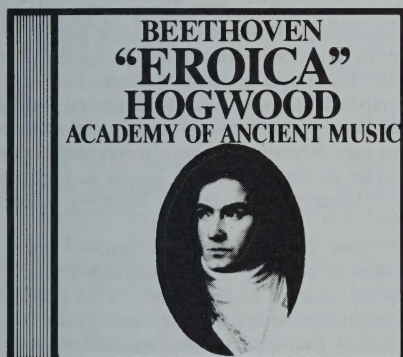
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## THE HANDEL & HAYDN SOCIETY

The Handel & Haydn Society gave its first concert on Christmas night in 1815 at Stone (now King's) Chapel in Boston. A hundred performers were gathered together for this event of extraordinary importance. By establishing a musical organization under the joint patronage of George Frideric Handel and Franz Joseph Haydn, the founders proclaimed their commitment to the great music of the past and to contemporary music as well.

In April 1817 the Handel & Haydn Society presented its first complete performance of Handel's most popular oratorio, *Messiah* and has included it in the repertoire annually since 1854. During the same month, Boston audiences were treated to the first performance in America of Haydn's *Creation*.

Public concerts at moderate prices have always been the cornerstone of Handel & Haydn's activities. With the building of the Boston Music Hall (on the site of the present Loew's Orpheum) in 1852, the Society had available to it the finest hall in the country. At the same time, the appointment of Carl Zerrahn as conductor raised the artistic horizon and introduced more stringent performance standards. Under his leadership the Society organized the first great American music festival on the European model: six concerts, May 21-23, 1857. Audiences heard not only the obligatory *Messiah*, *Creation* and *Elijah* but also Beethoven's Fifth and Seventh Symphonies. These choral-orchestral festivals continued at three year intervals until the establishment of the Boston Symphony Orchestra made the orchestral offerings superfluous.

The Handel & Haydn Society always accepted its civic responsibility to participate in public ceremonies and benefit concerts. Its first appearance of this type was before President James Monroe on his visit to Boston in 1817. Over the years the Handel & Haydn Society has extended Boston's musical greetings to Grand Duke Alexis of Russia (1871), Admiral Dewey (1899) and Queen Elizabeth II (1976).

During the first few decades of the Twentieth century the Society fell on difficult times. Handel & Haydn seemed an old-fashioned choral society with all the trappings of a bygone era. It became ever more difficult to recruit good singers, a situation which led to an inevitable falling off of artistic quality. The Great Depression and mounting expenses not covered by ticket sales endangered the solvency of America's oldest concert organization.

After the International Choral Festival sponsored by the Society in 1965 to celebrate its 150th anniversary, the Officers and Board of Governors concluded that only radical action could assure the Society's survival. They called on Thomas Dunn, an acknowledged expert in Baroque performance practice, with a solid background in both choral and orchestral conducting. He expanded the repertoire to dramatic works and purely instrumental music and attracted first rate soloists. During the seventies the Handel & Haydn Society began to reclaim its position of eminence in Boston's cultural life.

In 1984 Thomas Dunn announced his intention of retiring at the conclusion of the 1985-86 season, ending a tenure as Artistic Director that lasted for eighteen years. The Board of Governors launched an international search for a new Director, which culminated in the appointment of Christopher Hogwood as the Society's new Artistic Director. Mr. Hogwood enjoys a worldwide reputation for the highest quality music making possible, and is a regular guest conductor with such illustrious organizations as the Los Angeles Philharmonic, the Chicago Symphony Orchestra, the New York Philharmonic and the Berlin Opera. His plans for the Society include an original instrument branch of the H&H orchestra; an expanded educational program; additional chamber concerts outside Symphony Hall and a major commission in celebration of the Society's 175th anniversary in 1990.



# HANDEL & HAYDN SOCIETY

Christopher Hogwood, *Artistic Director*  
Thomas Dunn, *Principal Guest Conductor*

ONE HUNDRED AND SEVENTY-SECOND SEASON, 1986-87

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# HANDEL & HAYDN SOCIETY

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**Christopher Hogwood, *Artistic Director***

One Hundred and Seventy-second Season, 1986-87

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Wednesday, December 3 at 7:30 pm

Friday, December 5 at 7:30 pm

Sunday, December 7 at 3:00 pm

Symphony Hall, Boston

## **David Hoose** conducting

Janet Brown, *soprano*

Jeffrey Gall, *counter-tenor*

Frederick Urrey, *tenor*

David Evitts, *bass*

## HANDEL

## Messiah

*After the 1752 Foundling Hospital version*

### PART I

God's Plan to Redeem Mankind

The Promise

The Realization

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### INTERMISSION

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### PART II

The Redemption

The Suffering

The Victory

The Spread of the Good

Man's Defeat in Opposing it

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### INTERMISSION

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### PART III

Thanksgiving for the Defeat of Death

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*The Handel & Haydn Society is supported in part by generous grants from the National Endowment for the Arts, the Massachusetts Council on the Arts & Humanities and the Boston Arts Lottery Council.*

*We are deeply grateful to the National Arts Stabilization Fund and the Greater Boston Arts Fund for their significant contributions to the Handel & Haydn Society.*



# WORD-BOOK

*Arranged from Holy Scripture by Charles Jennens*

## PART I

### Symphony

#### **Accompagnato** (*tenor*)

Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness, prepare ye the way of the Lord, make straight in the desert a highway for our God.

#### **Aria** (*tenor*)

Every valley shall be exalted, and every mountain and hill made low: the crooked straight, and the rough places plain.

#### **Chorus**

And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it.

#### **Accompagnato** (*bass*)

Thus saith the Lord of hosts, Yet once a little while, and I will shake the heavens, and the earth, the seas, and the dry land; And I will shake the nations, and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to his temple, even the messenger of the covenant, whom ye delight in: behold, he shall come, saith the Lord of Hosts.

#### **Aria** (*counter-tenor*)

But who may abide the day of his coming? And who shall stand when he appeareth? For he is like a refiner's fire.

#### **Chorus**

And he shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

#### **Recitativo** (*counter-tenor*)

Behold, a virgin shall conceive, and bear a son, and shall call his name Emmanuel, GOD WITH US.

#### **Aria** (*counter-tenor*) *with chorus*

O thou, that tellest good tidings to Zion, get thee up into the high mountain; O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold you God! Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee.

#### **Accompagnato** (*bass*)

For behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and his glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

#### **Aria** (*bass*)

The people that walked in darkness have seen a great light: and they that dwell in the land of the shadow of death, upon them hath the light shined.

#### **Chorus**

For unto us a child is born, unto us a son is given: and the government shall be upon his shoulder: and his name shall be called Wonderful, Counsellor, The mighty God, The ever-lasting Father, The Prince of Peace.



- Pifa**
- Recitativo** (*soprano*)      There were shepherds abiding in the field, keeping watch over their flock by night.
- Accompagnato** (*soprano*)      And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them; and they were sore afraid.
- Recitativo** (*soprano*)      And the angel said unto them, Fear not: for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour which is Christ the Lord.
- Accompagnato** (*soprano*)      And suddenly there was with the angel a multitude of the heavenly host, praising God, and saying,
- Chorus**      Glory to God in the highest, and peace on earth, good will towards men.
- Aria** (*soprano*)      Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: Behold, thy King cometh unto thee: he is the righteous Savior, and he shall speak peace unto the heathen.
- Recitativo** (*soprano*)      Then shall the eyes of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.
- Aria** (*soprano*)      He shall feed his flock like a shepherd: and he shall gather the lambs with his arm, and carry them in his bosom, and gently lead those that are with young. Come unto him, all ye that labor, and are heavy laden, and he will give you rest. Take his yoke upon you, and learn of him; for he is meek and lowly of heart: and ye shall find rest unto your souls.
- Chorus**      His yoke is easy, and his burden is light.

## PART II

- Chorus**      Behold the Lamb of God, that takest away the sin of the world.
- Aria** (*counter-tenor*)      He was despised and rejected of men; a man of sorrows, and acquainted with grief. He gave his back to the smiters, and his cheeks to them that plucked off the hair: he hid not his face from shame and spitting.
- Chorus**      Surely he hath borne our griefs, and carried our sorrows: he was wounded for our transgressions; he was bruised for our iniquities: the chastisement of our peace was upon him.
- Chorus**      And with his stripes we are healed.
- Chorus**      All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid Him on the iniquity of us all.

<b>Accompagnato</b> ( <i>tenor</i> )	All they that see him laugh him to scorn; they shoot out thier lips, and shake their heads, saying:
<b>Chorus</b>	He trusted in God that he would deliver him; let him deliver him, if he delight in him.
<b>Accompagnato</b> ( <i>tenor</i> )	Thy rebuke hath broken his heart; he is full of heaviness: he looked for some to have pity on him, but there was no man, neither found he any to comfort him.
<b>Arioso</b> ( <i>tenor</i> )	Behold, and see if there be any sorrow like unto His sorrow.
<b>Accompagnato</b> ( <i>tenor</i> )	He was cut off out of the land of the living: for the transgression of thy people was he stricken.
<b>Aria</b> ( <i>soprano</i> )	But thou didst not leave his soul in hell; nor didst thou suffer thy Holy One to see corruption.
<b>Chorus</b>	Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The Lord of hosts, he is the King of glory.
<b>Recitativo</b> ( <i>tenor</i> )	Unto which of the angels said he at any time, Thou art my Son, this day have I begotten thee?
<b>Chorus</b>	Let all the angels of God worship him.
<b>Aria</b> ( <i>counter-tenor</i> )	Thou art gone up on high, thou hast led captivity captive, and received gifts for men; yea, even for thine enemies, that the Lord God might dwell among them.
<b>Chorus</b>	The Lord gave the word; great was the company of the preachers,
<b>Aria</b> ( <i>soprano</i> )	How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things!
<b>Chorus</b>	Their sound is gone out into all lands, and their words unto the ends of the world.
<b>Aria</b> ( <i>bass</i> )	Why do the nations so furiously rage together? and why do the people imagine a vain thing? The kings of the earth rise up, and their rulers take counsel together against the Lord, and against his Anointed.
<b>Chorus</b>	Let us break their bonds asunder, and cast away their yokes from us.
<b>Recitativo</b> ( <i>tenor</i> )	He that dwelleth in heaven shall laugh them to scorn: the Lord shall have them in derision.
<b>Aria</b> ( <i>tenor</i> )	Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.
<b>Chorus</b>	Hallelujah: for the Lord God omnipotent reigneth. Thy kingdom of this world is become the kingdom of our Lord and of his Christ; and he shall reign for ever and ever. KING OF KINGS, AND LORD OF LORDS.



### PART III

**Aria** (*soprano*)

I know that my redeemer liveth, and that he shall stand at the latter day upon the earth: And though worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep.

**Chorus**

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.

**Accompagnato** (*bass*)

Behold, I tell you a mystery; We shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trumpet.

**Aria** (*bass*)

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption, and this mortal must put on immortality.

**Recitativo** (*alto*)

Then shall be brought to pass the saying that is written, Death is swallowed up in victory.

**Duetto** (*counter-tenor  
and tenor*)

O Death, where is thy sting? O Grave, where is thy victory? The sting of death is sin and the strength of sin is the law.

**Chorus**

But thanks be to God, who giveth us the victory through our Lord Jesus Christ.

**Aria** (*soprano*)

If God be for us, who can be against us? Who shall lay any thing to the charge of God's elect? It is God that justifieth. Who is he that condemneth? It is Christ that died, yea, rather, that is risen again, who is at the right hand of God, who makes intercession for us.

**Chorus**

Worthy is the Lamb that was slain, and hath redeemed us to God by his blood, to receive power, and riches and wisdom, and strength, and honor, and glory, and blessing. Blessing, and honor, and glory, and power be unto him that sitteth upon the throne, and unto the Lamb for ever and ever.

**Chorus**

Amen.

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# Handel & Haydn & Messiah

The founding of The Handel and Haydn Society during the nineteenth century initiated a series of musical undertakings that were to establish Boston as an eminent musical center. With the exception of the Sabbath psalms and hymns sung in church, there was scarcely and music at all in Boston when the Society was conceived in 1815. Although The Handel and Haydn Society dedicated itself to the "puritan purpose of improving the style of performing sacred music", its performances were by means sober. The spirit of celebration captured by the Society no doubt reflected the jubilation shared by Bostonians upon hearing the news on February 13, 1815 that the treaty of Ghent, signed on Christmas Day, 1814, had ended the war of 1812. Despite its amateurish beginnings, the first performance of the Society on Christmas Day at the King's Chapel captured the hearts of Bostonians with selections of Handel's *Messiah* and Haydn's "Creation". A writer in *The Centinel* expressed the unforgettable nature of this Musical venture by describing how the audience was so electrified by the music that, "notwithstanding the sanctity of the place and day, the excitements to loud applause were frequently irresistible." As the oldest successful choral organization in Boston, The Handel & Haydn Society has long cherished its performances of Handel's *Messiah* as a sacred tradition. Surprisingly enough, the worship of Handel's *Messiah* was

cultivated by the Society because it was not immediately recognized by the public as a work that would become a classic in years to come. In fact, in 1817, The Handel and Haydn Society juxtaposed sections of Handel's *Messiah* with Haydn's "Creation" over a period of several concerts in an epic dual, the outcome of which was to be determined by the audience. The enthusiasm wrought by the glorious performance of the two works must have triumphed over the spirit of rivalry, for no record exists indicating either Handel or Haydn as having been the favored composer. What remains certain is the Society's unshakeable love of Handel's *Messiah*: it was performed in its entirety in 1818 on Christmas Day, and has been performed at least once during the Christmas season since December 24th, 1854. The Society's enthusiasm about *Messiah* culminated in the expression of nineteenth century Romantic exuberance under the direction of Carl Zerrahn with the performance of Handel's masterpiece with no less than 600 choir members. Reflecting the audience's enchantment with the concert, the critic John Sullivan Dwight stated that for "the first time almost, in our country...an artistic demonstration (has) been made and carried through upon a grand scale without false pretense, vain show or humbug." Ultimately, twentieth century musical tastes inspired Thomas Dunn to reduce the choir to Handelian proportion of only 30 members in 1968. Demonstrating an openness to constructive criticism and a dedication to improving a dynamic relationship with Handel's *Messiah*.

## Notes on the 1752 Version

The freedom to make choices among several versions of a Handel work is not restricted to performances of *Messiah*. Whether performing *Israel in Egypt*, *Giulio Cesare*, the *Foundling Hospital Anthem* or the *Chandos Anthem*, "As pants the hart" one faces decisions about individual arias, key relationships and, in some cases, major structural shapes. In the case of *Israel in Egypt* or "As pants the hart" the relative musical merits of the versions strongly influences one's decisions. In *Messiah*, however, the quality of any version maybe less a factor than one's own personal taste and, even more, issues of practicality. For Handel, practicality certainly presented a stronger argument than any significant rethinking of the structure of a work when he rewrote a soprano aria for his favorite alto.

What, then, characterizes the version you will hear tonight, and why have we chosen it? Two of its most salient features involve the role of the soprano. First, the soprano sings both verses of "He shall feed His flock," rather than sharing the labor with the alto. As thrilling as the more familiar two-voice version is, with its mid-point modulation from F to B-flat, I find that the soprano version more satisfactorily maintains the truly peaceful spirit which closes Part I. From "Rejoice" through "His yoke is easy" the material rests undisturbed in B-flat, an expanse of constant tonality unmatched in the rest of *Messiah*. This tonal stability is reinforced by a timbral thread which

winds through the (now) two soprano arias into the ravishing cantilena choral soprano line unfolding "His yoke is easy." All of this eschewed variety (variety never seems to be a motivating force for any great composer) throws into still more relief the emotionally disruptive material of Part II.

The second soprano-related feature of this version has, on the other hand, a very different function. The sequence of four short recitatives and arias beginning with "Thy rebuke," which mark the focal point in Part II, is most frequently sung by a tenor. To my ear, though, the critical turn from darkness towards light is more dramatically articulated by a shift from the tenor to the soprano in "But Thou didst not leave." More-over, the soprano version of this aria now relates to the following chorus, ushering in the angelic treble choir of "Lift up your heads."

Other differences lie in a shortened Pifa and the more tightly argued "Why do the nations rage?" In each case it is sad to relinquish the richness of the longer versions. The loss, however, is compensated for by the forward thrust that both shorter versions offer.

In the final analysis, however, the particulars of any version are not really at the heart of the undying love for *Messiah*. Its extraordinary durability lies in its complete musical, emotional and spiritual balance. Handel embraced these qualities with a directness of expression that allows *Messiah* to speak to each of us on whatever level we meet it.

David Hoose



## Christopher Hogwood, Artistic Director

Christopher Hogwood is today one of Britain's most internationally active conductors, as well as being a highly successful recording artist for London Records. On July 1 of this year he assumed the position of Artistic Director of the Handel & Haydn Society.

Mr. Hogwood was born in 1941 in Nottingham, England. He studied classics and music at Cambridge University where his teachers included Raymond Leppard, Thurston Dart and Mary Potts. Subsequently he studied with Gustav Leonhardt and Rafael Puyana.

In 1973 he founded the Academy of Ancient Music, the first British orchestra formed to play Baroque and Classical music on instruments appropriate to the period. The orchestra is now internationally acclaimed with a busy schedule of performances all over the world and a large number of bestselling recordings to its credit. In particular, the ensemble has undertaken several major tours of the United States, the most recent of which took place in six different North American cities in early March this year. In the next two seasons many other important foreign tours are planned, including one of Australia in 1988.

Christopher Hogwood is also in great demand as a guest conductor for a wide range of programs, and has been particularly active in the US where he works regularly with such orchestras as the Detroit Symphony, Chicago Symphony, Cleveland Orchestra and the Los Angeles Philharmonic. In Britain he has recorded with the London Philharmonic Orchestra, and he will conduct them at the Royal Festival Hall in April 1987. He has also undertaken conducting engagements in many European centers including Paris, Lisbon, Copenhagen and the Ansbach and Lucerne festivals.

Mr. Hogwood has also been active as an operatic conductor: he has conducted *Don Giovanni* for the St. Louis Opera, Handel's *Agrippina* for La Fenice in Venice, and Mozart's *Il Sogno Di Scipione* in Vicenza. Furthermore, in February 1985 he conducted a new staged production of Handel's *Messiah* for the Deutsche Oper in Berlin.

Despite his busy conducting schedule, Christopher Hogwood has also written a number of books, including his enormously successful biography of Handel, published by Thames and Hudson. He has enjoyed a fine reputation as a harpsichordist, both in concerts and in a distinguished series of recordings. He has made a major contribution as scholar and performer to the cause of authenticity in the presentation of Baroque and Classical music, and has been a successful and popular broadcaster on the widest range of musical topics.

## Jeffrey Rink, Assistant Conductor

Appointed by Artistic Director Christopher Hogwood in February 1986 as Assistant Conductor of the Handel and Haydn Society, Mr. Rink received degrees in Music Theory and Conducting from the University of Maryland and served as Associate Director of the Maryland Handel Festival from 1981 to 1982. From 1982 to 1985 he was an orchestral conducting participant at the Pierre Monteux School in Hancock, Maine where he studied with Charles Bruck. Mr. Rink has appeared as a conductor in the United States and Europe with such prestigious organizations as the Washington Contemporary Music Forum, the Monday Evening Concerts in Los Angeles, the Lenox Music Festival in Lenox, Massachusetts and the International Handel Festival in Halle, East Germany. Mr. Rink has recently appeared at the Liszt Centennial Celebration in Washington, D.C. with the Masterworks Chorus and Orchestra Guild of Washington, a group he had led since 1980. This summer, Mr. Rink made his Boston conducting debut with the Handel & Haydn Society during the Fourth of July celebration on the Esplanade.

## David Hoose, conductor

Conductor David Hoose, who makes his first appearances with Handel & Haydn Society in these performances of *Messiah*, is music director of The Cantata Singers and Ensemble. He is also co-founder and music director of the ten-voice Renaissance vocal ensemble, Cantiones sacrae, and music director of the Brandeis Contemporary Chamber Players. He is also director of orchestral activities at Brandeis University.

Educated as a composer and hornist at the Oberlin Conservatory of Music, he has led a distinguished career in Boston as a hornist, appearing frequently as soloist and chamber-music performer and as principal hornist with most of the major musical organizations in the area. He is also a member of the Emmanuel Wind Quintet, which in 1980 won the Walter W. Naumburg Award for Chamber Music. In 1981, as a conducting fellow at the Tanglewood Music Center, he received the Dmitri Mitropoulos Award in conducting.

In demand as a guest conductor, Mr. Hoose has conducted the Saint Louis Symphony Orchestra, Pro Arte Chamber Orchestra, Emmanuel Chamber Orchestra and Orchestra Regionale Toscana. He has also appeared with the Boston Symphony Chamber Players, collage, Alea III and Dinosaur Annex. Highly respected for his performances of 20th-century music, Mr. Hoose has given over one hundred premieres, including the first American performances of Peter Maxwell Davies' opera, *The Lighthouse* and the world premieres of the Music-theatre extravaganza of Gheorghe Costinescu, *The Musical Seminar*, Seymour Shifrin's *Cantata to the texts of Sophoclean Odes* and, most recently, John Harbison's *Flight into Egypt*.

## Janet Brown, soprano

A graduate of the Crane School of Music in Potsdam, New York, Janet Brown is well acquainted with the Massachusetts arts world having studied opera at the Boston Conservatory and the Berkshire Music Center (Tanglewood). Her repertoire is varied, ranging from the American Repertory Theatre's production of Handel's *Orlando*, to its recent premiere of Glass and Moran's *The Juniper Tree*. Ms. Brown has appeared with numerous organizations throughout New England including the Cantata Singers of Boston and Banchetto Musicale.

## Jeffrey Gall, countertenor

The Boston Globe's Richard Dyer has called Jeffrey Gall the finest Handel singer in the world. Mr. Gall lives in Massachusetts and performs frequently in New England. He gained national prominence in the title role of *Orlando* directed by Peter Sellars at the American Repertory Theatre. Mr. Gall's schedule also takes him throughout the world for concert and stage performances with such companies as La Scala and the Spoleto Festival. His repertoire encompasses numerous baroque and classical period works and he also performs twentieth century music by Philip Glass, John Harbison, and Michael Tippett.

## Frederick Urrey, tenor

This year's *Messiah* is a return H&H engagement for Frederick Urrey, who was last heard in the *B Minor Mass* in March of 1985. Mr. Urrey has studied in Vienna and has recently received his Doctor of Musical Arts from the Peabody Conservatory in Baltimore. While his repertoire boasts a number of Bach and oratorio works, his opera credits include major roles in Mozart and Verdi productions and he has performed with the Wiener Kammeroper, Mozartoper Salzburg and the Santa Fe Opera. He has been resident soloist with the Marlboro Music Festival and has appeared with Robert Shaw at the Waterloo Music Festival.

## David Evitts, baritone

David Evitts has appeared with the orchestras of Boston, Baltimore and Los Angeles as well as the National Symphony of Washington. He made his European opera debut with the Lyon Opera and has premiered two significant works, "Jorui" and "An Actor's Revenge" with The Opera Theatre of St. Louis and was part of that company's appearance at the Edinburgh Festival in 1983. Mr. Evitts has recorded Stravinsky's *Oedipus Rex* with Leonard Bernstein and the Boston Symphony and *Messiah* with H&H under Thomas Dunn.



# ORCHESTRA

## **Violin I**

Daniel Stepner, concertmaster  
Mark Beaulieu  
Judith Eissenberg  
Judith Shapiro  
James Cooke  
Craig Burket

## **Violin II**

Lisa Crockett, principal second  
Clayton Hoener  
Etsko Sakakeeny  
William Tortolano  
Ryan Kho  
Robert Riggs

## **Violas**

Scott Woolweaver, principal  
Emily Bruell  
Ronald Houston  
Kenneth Stalberg

## **Cello**

Karen Kaderavek, principal  
Ronald Lowry  
Rhonda Rider  
Jan Pfeiffer

## **Bass**

Robert Caplin, principal  
Aldo Fabrizi

## **Oboes**

Barbara Knapp, principal  
Andrea Bonsignore Berry  
James Bulger  
Alison Doane

## **Bassoons**

George Sakakeeny, principal  
Judith Bedford

## **Trumpets**

Dennis Alves, principal  
Randell Croley

## **Timpani**

John Grimes

## **Harpischord**

John Finney

## **Organ**

James David Christie

# CHORUS

## **Soprano**

Sharon Baker  
Michelle Eaton  
Dale Edwards  
Carol Haber  
Sharon Kelley  
Sandra LaBarge-Neumann  
Anna Sorrano  
Melinda Warren  
Joanne Sudo Whitaker

## **Alto**

Celia Bernens  
Susan Byers  
Pamela Dellal  
Jeanne McCrorie  
Sonya Merian-Soboff  
Pamela Murray  
Susan Trout  
Mary Ann Valaitis  
Ethelwyn Worden

## **Tenor**

William Cutter  
Mark Dapolito  
Martin Kelley  
Fritz Robertson  
Gerry Seminatore  
Mark Sprinkle  
Thomas Yanok

## **Bass**

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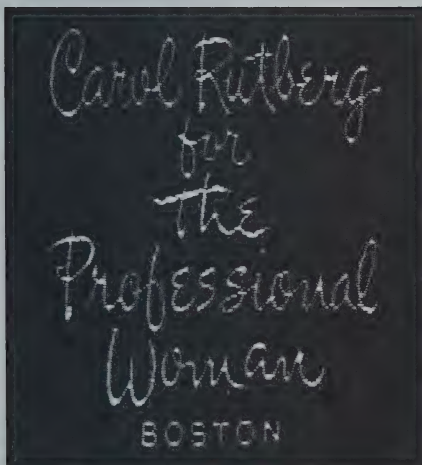
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Descriptive text by Benjamin Folkman, contributing program annotator for the New York Philharmonic and co-creator of "Switched-on Bach", and Richard D'Abate, Associate Director of the Maine Humanities Council. Design by George Hughes.

Handel & Haydn would like to extend a special thanks to Dorothy Schwartz, Executive Director for the Maine Humanities Council, for her assistance.

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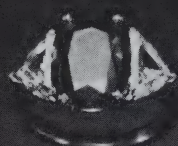
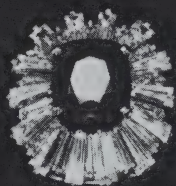
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**Haydn - *Symphony No. 60***  
**Mozart - *Piano Concerto in C Minor***  
**Copland - *Music for the Theater***

Thomas Dunn conducting  
Sheldon Shkolnik, piano

## March 1987

Monday, March 23 at 8:00 pm  
Tuesday, March 24 at 8:00 pm

**Mozart - *Posthorn Serenade***  
**Dvorak - *Wind Serenade***  
**Britten - *Serenade for Tenor, Horn & Strings***

Christopher Hogwood conducting  
David Gordon, tenor  
Pamela Paikin, horn

## April 1987

Friday, April 10 at 8:00 pm  
Sunday, April 12 at 2:00 pm

### Handel - *Athalia*

Christopher Hogwood conducting  
Judith Nelson - Josabeth  
Janice Felty - Athalia  
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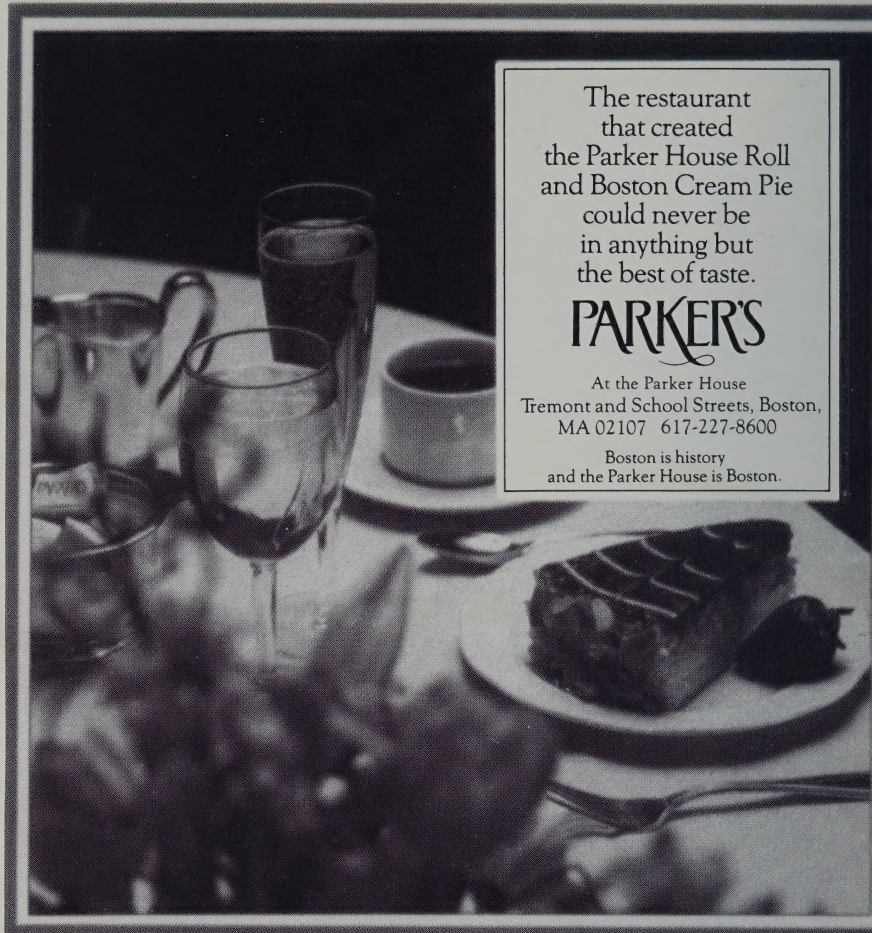
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